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About the Contributors

AARON S. ALLEN is director of the Environment and Sustainability Program in the Department of Geography, Environment, and Sustainability and an associate professor of musicology in the School of Music at the University of North Carolina, Greensboro. A fellow of the American Academy in Rome, he earned a PhD from Harvard University with a dissertation on the nineteenth-century Italian reception of Beethoven. His BA in music and BS in ecological studies are from Tulane University. Allen and Kevin Dawe are the co-editors of *Current Directions in Ecomusicology: Music, Culture, Nature*, which was the 2018 recipient of the Ellen Koskoff Edited Volume Prize from the Society for Ethnomusicology.

PATRICIA SHEHAN CAMPBELL is professor emeritus at the University of Washington and Fulbright distinguished research chair at Carleton University, Canada. A singer and pianist, with studies of the Japanese koto, Celtic harp, Carnatic Indian mridangam, and Bulgarian and Wagogo song, she has lectured internationally on the pedagogy of world music cultures and children's musical cultures. She is author of *Lessons from the World* (1991), *Music in Cultural Context* (1996), *Songs in Their Heads* (1998, 2010), *Teaching Music Globally* (2004), *Musician and Teacher* (2008), and *Music, Education, and Diversity: Bridging Cultures and Communities* (2018); co-author of *Music in Childhood* (4th ed., 2017) and *Redefining Music Studies in an Age of Change* (2017); and co-editor of Oxford University Press's twenty-eight-volume Global Music Series (2004–18), as well as the edited books *Global Music Cultures* (2021) and *The Oxford Handbook of Children's Musical Cultures* (2013). Campbell is recipient of the 2012 Taiji Award and the 2017 Koizumi Prize for work on the preservation of traditional music through educational practice. In 2021, she was awarded honorary membership in the Society for Ethnomusicology. An educational consultant to Smithsonian Folkways Recordings, the Alan Lomax recordings, and the Global Jukebox, she is editor of the seven-volume series *World Music Pedagogy* (2018–21) for practicing educators from early childhood through higher education.

CHIAO-WEN CHIANG is a PhD student in the Ethnomusicology Program at the University of Hawai'i at Mānoa and a recipient of the Gary S. H. Lin Fellowship at the East-West Center in Honolulu (2020–22). Her research focuses on music and identity, Indigeneity, the environment, political resistance, and activism. In 2018, she published a Chinese translation of *Folklife and Fieldwork: An Introduction to Cultural Documentation*, by Stephen Winick and Peter Bartis. She was the executive producer of the album *Sound Memories of Past Palau: Music in Belau (Palau), 1965–1966*, recorded by Yamaguti Osamu, which in 2015 was nominated as the Best Traditional Album at the Golden Melody Awards for Traditional Arts and Music, in Taiwan.

NICK CROSSLEY is a professor of sociology and co-founder and co-director of the Mitchell Centre for Social Network Analysis at the University of Manchester, UK. He has published widely in music sociology, including two books—*Networks of Sound, Style and Subversion: The Punk and Post-Punk Worlds of Manchester, London, Liverpool and Sheffield, 1975–80* (2015), which seeks to explain how and why UK punk first emerged when and where it did and how it quickly morphed into post-punk in some places, and *Connecting Sounds: The Social Life of Music* (2020), a theoretically focused book that argues for and outlines a relational approach to music sociology. Both of these books build on his earlier work, particularly his book *Towards Relational Sociology* (2011). He is currently exploring the possibility of representing and analyzing music worlds as networks of events (including but not exclusively gigs and festivals) linked by the flow of participants (artists, audiences, and support personnel) and the resources transferred among them. He and Paul Widdop are editing a collection of papers on “cultural networks” and the use of social network analysis to investigate cultural life.

L. CLAYTON DAHM is a PhD candidate and lecturer at the University of Washington. His research interests span ethnomusicology and music education to include diversity and representation, contemporary postcolonial global popular music, and the musical practices of families. He has worked as a consultant on curriculum design and also as an educator in public schools and in multigenerational community music programs in the US and UK. Dahm is the recipient of the 2022 Elisabeth May Slater Prize, which is awarded by the Education Section of the Society for Ethnomusicology to recognize the most distinguished student paper in the ethnomusicology of children, youth, or the education or pedagogy of aspects of the world's musical cultures. An active clinician and presenter, his publications can be found in *The Orff Echo*, *Music Educators Journal*, *Journal of Popular Music Education*, and *International Journal of Community Music*.

REBECCA DIRKSEN is an associate professor in the Department of Folklore and Ethnomusicology at Indiana University and is co-founder and current director of the Diverse Environmentalisms Research Team (DERT). She was previously selected as a fellow of both the Yale Institute of Sacred Music (2020–21) and the Harvard Radcliffe Institute (2016–17). Working across the spectrum of musical genres in Haiti, she focuses in her research on cultural approaches to development, crisis, and disaster; sustainability, diverse environmentalisms, and ecomusicology; and applied/engaged/activist scholarship. Dirksen is the author of numerous articles and the book *After the Dance, the Drums Are Heavy: Carnival, Politics, and Musical Engagement in Haiti*. She also co-edited the volume *Performing Environmentalisms: Expressive Culture and Ecological Change*, which was a project of DERT, and serves as co-principal investigator for the Mellon-funded Humanities Without Walls project Field to Media: Applied Ecomusicology for a Changing Climate.

TYLER KINNEAR is an instructor in the David Orr Belcher College of Fine and Performing Arts at Western Carolina University and an adjunct instructor in the School of Music at the University of North Carolina School of the Arts. His research interests include sonic art and the environment, histories and theories of listening, and global music studies. His work has been published in *Chigiana: Journal of Musicological Studies*, *Ecomusicology Review*, *Intersections: Canadian Journal of Music*, and *Organised Sound*. He is principal investigator of Sonic Histories, an interdisciplinary initiative researching how students experience histories of race, class, and belonging at an institution of higher learning through sounds heard and imagined.

MARK PEDELTY is a professor of communication studies and anthropology at the University of Minnesota, where he also serves as a fellow in the Institute on the Environment. His research examines environmental music and musicianship, with a focus on community organizing and ecopolitical aesthetics. His ethnographic field projects in Canada, Mexico, and the United States have resulted in numerous books and journal articles, and his films and music videos have garnered forty festival selections and awards. He is a co-principal investigator for a global, Mellon-funded research project titled Field to Media: Applied Ecomusicology for a Changing Climate, which includes colleagues doing fieldwork in communities in Bangladesh, China, Haiti, and Tanzania. Pedelty also directs a music and media production team, Ecosong.Net, and produces the *Public Lands Podcast* and the Together Alone project (TogetherAloneMusic.Net). He teaches courses in musical communication, audio production, environmental communication, and research methods.

SALLY TRELOYN is associate professor of ethnomusicology and intercultural research in the Faculty of Fine Arts and Music at the University of Melbourne. As an ethnomusicologist, Treloyn's primary area specialism is song and its associated dance practices in the northern Kimberley region of northwestern Australia. Treloyn has recorded and published extensively on the Junba genre, and in particular the musical, poetic, and spiritual aspects of the compositional practice of composer Scotty Nyalgodi Martin and Ngarinyin, Worrorra, and Wunambal contemporaries. This research is based on fieldwork in the region conducted since 1999.

Treloyn has since 2010 investigated strategies for sustaining Junba and associated genres using community-led participatory research methodologies. This work has focused on intergenerational knowledges and the modalities of their transmission, including new digital technologies and institutions for teaching and learning. Made possible by collaboration with co-author and Ngarinyin/Nyikina scholar Rona Goonginda Charles, this research direction has been shaped by critical reflection on ethnomusicological research and informed numerous publications on applied ethnomusicological praxis and ethics. Supported by an Australian Research Council Future Fellowship award, Treloyn has since 2015 been engaged in large-scale, multi-site research on the effectiveness of access to archival collections, processes of repatriation, technologies of dissemination, and sound recordings themselves for music vitality. At the University of Melbourne, Treloyn co-founded and co-directs the Research Unit for Indigenous Arts and Cultures, which is associated with the Wilin Centre for Indigenous Arts and Cultural Development.

LEONARDO VIDIGAL is professor of film studies in the Department of Photography and Cinema at the Fine Arts School of the Federal University of Minas Gerais, Brazil. He is also part of the Sound System Outernational research group.